

CALIFORNIA JOURNAL OF ELEMENTARY EDUCATION

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EDITORIAL COMMENT AND NEWS NOTES

VALLEJO PRODUCES EDUCATIONAL FILM

The Vallejo Education Association has produced a 30-minute sound motion picture entitled "The Three R's Plus." The film is designed to answer basic questions being asked by the public about elementary education, to present a modern educational program, and to show actual teaching procedures in elementary school classrooms.

The film has been shown to more than 50 organizations and 500 individuals in the community. It has served to interpret the educational program and has been of value for the in-service education and the induction of teachers new to the community. McGraw-Hill Publishing Company is the distributor.

RECENT PUBLICATIONS OF THE CALIFORNIA STATE DEPARTMENT OF EDUCATION

Teachers Guide to Education in Later Childhood. Compiled by the Bureau of Elementary Education, State Department of Education, under the direction of the State Curriculum Commission. Sacramento 14: California State Department of Education, 1957. Pp. xxiv + 616.

This book is designed for use in planning and maintaining a modern program of education for girls and boys in grades four, five, and six. The developmental needs of children nine to twelve years old are given special attention. An educational philosophy that emphasizes the values of living in a democracy is presented, with particular reference to the principles of child guidance. Specific problems relating to study, understanding, and development are discussed with considerable detail. There are many illustrations, outlines, and other textual aids. Bibliographies include selected references for professional use and for children's use.

Copies of this guide have been distributed to county and city superintendents of schools and to superintendents of elementary school districts. Copies will be furnished without charge to all elementary school principals, administrative and supervisory personnel for grades four, five, and six, and to teachers of these grades.

The Elementary School Program in California: Handbook for Orientation of Teachers (revised). Bulletin of the California State Department of Education, Vol. XXVI, No. 2, April, 1957. Pp. viii + 56.

This bulletin contains 55 questions and answers which will help orient teachers new to California schools. Every year thousands of elementary school teachers enter professional service in California. Many have received their preparation in California colleges and universities. Many others have received their professional education in other parts of the United States and may have had teaching experience in one or more states. Some are returning to teaching after an absence of years. This bulletin is designed to assist school districts in the induction of new teachers. Teachers may also use the bulletin as a source of information for group or individual conferences with parents or other members of the community who are seeking to understand the elementary school program.

Copies have been distributed to county and city superintendents of schools, to superintendents of elementary school districts, and to all elementary school principals.

NEW CALIFORNIA PUBLISHER

A new publishing house for high quality children's books, the Parnassus Press, has been established at 33 Parnassus Road, Berkeley 8, California. Its first three books, *Treasures of the Medranos*, *Stories California Indians Told*, and *Scareboy* were released in June. The books are excellent examples of the art of bookmaking in printing, illustrations, and binding.

The first two titles are welcome additions to material available for the study of early California. Teachers will find the books useful in middle and upper grades. *Scareboy* is a picture book of special interest to the young.

A MODERN CONCEPT OF SUPERVISORY SERVICE

HAROLD SPEARS, *City and County Superintendent of Schools,
San Francisco*

A revolutionary change in the conception of school supervision has occurred within the professional lifetime of many of us. Starting out earlier this century as close examiners of teachers' classroom practices, supervisors today find themselves with miscellaneous titles and even more miscellaneous duties. It takes a true instructional leader to hold such a position today and command the respect of teachers who themselves have progressed far in their training and ability. In turn, the challenging world of today's pupil stimulates the teaching process.

San Francisco represents a typical example of the school systems that today provide a close integration of three formerly separate programs of instructional leadership, namely, supervision, in-service education, and curriculum development. All the services explained by members of the staff of the San Francisco Unified School District in subsequent articles fall within this combination program of instructional leadership.

California is blessed with instructional leadership positions in its school system. However, our blessings cannot be taken for granted, and those who hold the positions must constantly work to do an effective and efficient job, guarding against losing themselves in the many byways of school services. After all, the test is the improvement of a child's progress in school, and we are obligated to check our results periodically.

TEACHER SELECTION AND IN-SERVICE EDUCATION IN SAN FRANCISCO PUBLIC SCHOOLS

TENNESSEE KENT, *General Supervisor, Elementary Schools,
San Francisco Unified School District*

The success of any educational program depends largely upon the abilities of the teaching staff. A prime concern of every school district is that of securing well-trained, well-qualified teachers.

Probationary teachers in the San Francisco elementary schools are appointed from an eligibility list set up by means of an examination system. At the present time the elementary school examination is given twice a year. In addition to a written, objective-type test, an oral interview is provided.

The interviewing panels are composed of three members—a teacher, an administrator, and a supervisor. The role of each panel member is a special one, for each of them approaches the problems from a somewhat different point of view. The supervisor appraises the applicant as a prospective teacher in the school system. The administrator views the applicant as a possible member of a school faculty—perhaps his or her own faculty. The teacher appraises the candidate as a potential co-worker.

Observations made by panel members during these oral interviews pertaining to the candidate's special abilities and interests are helpful in placing new teachers. Those who express an interest in teaching the mentally retarded and who are qualified to do so are referred to the special supervisor in this field. Candidates are rated according to training and experience, professional interests and aptitudes, physical and personality characteristics, and references and confidential reports. Teachers on the interviewing panels are selected by school faculties to serve

for one session. By rotating school membership an increasingly larger number of teachers and administrators are participating in this program of teacher selection.

Panel members find that their interviewing experiences are both enlightening and informative. Teachers in particular express a satisfying feeling of kinship for their prospective fellow teachers. They appreciate the status given them by the department's recognition of their judgment and opinion.

Before the oral interviews are held, mock interviews are conducted at the local teacher training colleges to acquaint students with interviewing procedures.

Many of those applying for teaching positions in San Francisco are students from local colleges and universities. Many have done their cadet teaching under the direction of master teachers in San Francisco public schools. Usually they have been assigned to two different schools during their training period, teaching at a different grade level in each. In most cases they have had student teaching experience at both the primary and intermediate grade level. The detailed reports received from the supervising teachers and school administrators and the observations made by staff supervisors are extremely helpful in assigning these teachers after they have been placed on the eligibility list. In many cases the new teacher is requested by a supervising principal for one of the schools in which he or she has done cadet teaching.

If the first concern is that of securing well-trained teachers, the second is that of improving the quality of teaching through a continuous program of in-service education. During the fall term each year a 15-session orientation course is given for teachers who are newly appointed to the San Francisco public schools. This course is designed to acquaint new teachers with the functions of the various departments. While taking the course, they have opportunity to meet the personnel of the various departments and to learn firsthand of the special services offered. The art, music, and physical education departments schedule their meetings early in the course so that new teachers

are given help with techniques that may be used immediately in the classroom.

An orientation bulletin, prepared by a committee of administrators during one of the summer workshops, is provided each newly appointed teacher. The bulletin is designed to give information and suggestions which will facilitate the teacher's orientation in the schools during the days preceding and those immediately following the opening of the new term.

During the orientation course new teachers are acquainted with the Elementary School Work Center. At the present time the art, music, and elementary staff supervisors are participating in the work center program. Two workrooms are maintained by the elementary staff supervisors. Here faculty meetings, teacher group conferences, and personal conferences are held. Classroom work in all subject areas and from each grade level is exhibited. Teachers determine the kind of materials to be displayed and set up the exhibits. Schools in all parts of the city contribute teaching materials. The work is exhibited to show good teaching practices and to offer the teacher help and guidance. This program affords teachers the satisfaction that comes from individual recognition. Workrooms are maintained by the music and the art supervisors. In-service education courses are scheduled in these workrooms.

Throughout the school year many in-service education courses are available to all elementary teachers. Teachers from the schools frequently serve as instructors. In addition to in-service courses, special meetings and demonstration lessons are scheduled.

IMPROVEMENT OF ART TEACHING THROUGH WORKSHOPS AND IN-SERVICE CLASSES

*Mrs. ALICE STONE, Supervisor of Art, San Francisco Unified
School District*

How can I improve my art teaching? Many elementary teachers have confronted the elementary art supervisor with this problem. There are various answers to the question, but perhaps the one which comes closest to the core of the problem is that truly inspired teachers are able to stimulate children to respond creatively.

Teachers need not be gifted with special talents in art in order to carry on a successful art program. They do need to be acquainted with the various art media and to know the techniques essential to the use of each. They do need to know how to organize for the use of art materials, so as to minimize the time spent in preparation and to facilitate the clean-up process. Knowledge of the above requisites brings about eagerness to develop an art program. It was with this thought in mind that the Art Department looked for ways to strengthen teachers' self-confidence and to help them to see how exciting and pleasant art teaching could become.

An Art Work Center was planned where teachers and administrators could receive help as desired. The Art Department had available three bungalow-type rooms at the Elementary School Work Center. One room was set up for exhibit purposes and two as workshops for in-service classes.

EXHIBIT ROOM

In order to present as much visual material as possible, the room was remodeled. Room dividers cut the large, bare classroom into seven separate areas for exhibits. Chalkboards were covered with pinning boards, enlarging the limited exhibit

space. The children's finished work was attractively arranged on the walls along with step-by-step directions for carrying on the particular activity. The various exhibits included papier maché, showing partially finished armatures as well as finished products; paper sculpture; poster making ideas; mural making suggestions and samples; decorative paper processes with samples of how they could be put to practical use; various kinds of puppets and marionettes; color charts and ideas for increasing children's use of, and appreciation for, color. A loom was kept warped and ready for use.

In front of each exhibit a table was set up with materials necessary for the activity so that visiting teachers could do some on-the-spot experimenting either independently or with the art supervisor's help. One of the two art supervisors was in attendance after school hours on specified days of the week.

In addition to the exhibits, a sample of all available art supplies listed on the elementary art requisition sheet was also put on display. These samples were placed in the area in which they would be used, for example, stencil paper, brayers, and the like in the decorative paper section. Taped to each item was a card identifying it and listing the stock number. These displays enabled administrators to become acquainted with art materials described on the order sheet and to select items which would enrich the art program of their schools. Teachers also learned what supplies could be ordered. As a result more and varied activities were made available to the children.

IN-SERVICE WORKSHOP ROOMS

One of the two remaining rooms was designed as a Ceramic Workshop. Two kilns were installed. Displays included sample tiles of glazes; sample tiles showing step-by-step procedures to achieve certain decorative effects; ceramic pieces done by children; and photographs of specific methods of working with clay.

For a period of years the art supervisors have been collecting samples of children's art work that illustrate the types of art

expression that may be expected at certain age and grade levels. Displays of these materials depicting growth and development sequence in art are set up in the third room. By changing these pictorial expressions from time to time, teachers are aided in interpreting children's art growth and development.

In addition, this third room is used for in-service training. Here art materials are stored to supply the needs of teachers who are learning the basic art process.

Displays in each of the three rooms are changed as new needs become apparent. For example, the Christmas season finds the art supervisors deluged with requests for holiday ideas so that one of the rooms becomes a "Santa's Workshop" prior to Christmas. A committee of elementary teachers and the art supervisors assemble displays of holiday suggestions from city-wide school contributions. These displays include decorative wrapping papers, greeting cards, and gift ideas. Thus the work of many children and teachers is shared with the hundreds of teachers who visit the workshop.

At the request of the Association for Childhood Education the Art Department planned an art festival at the Work Center. It was decided to put on a demonstration-type program so that teachers and children from many schools could participate. Groups of children under the leadership of their teachers worked on projects already in progress in their own schools.

The Center is also used as a meeting place for the orientation of new teachers, by administrators during their yearly workshop, by Ford Foundation teacher trainees, by special education groups, by students from nearby educational institutions, by teachers and administrators from other school districts, and weekly, by faculty groups.

Teachers' requests for help in art were so numerous that two supervisors found it difficult to handle adequately the in-service program. No curtailment of the program was desired, so ways of continuing to meet the needs of teachers were given careful consideration. As a result a second art work center, situated in another part of the city, was set up. Here again three work-

rooms were available. The plan for in-service training in a second work center ultimately provided for a greater involvement of classroom teachers than had previously been possible.

Realizing that a fellow teacher as instructor creates an easy atmosphere, it was decided to staff the Work Center with classroom teachers. This plan had been used successfully for several years previously in teaching ceramics and other art processes. In order to reach into as many schools as possible, the new plan included six instructors to handle two fifteen-week periods with each course carrying two units of salary increment credit.

The plan worked very satisfactorily. Three primary teachers and three intermediate grade teachers were carefully selected. Each had the responsibility of one area in art for five weeks. Reciprocal learning took place because class members contributed much to each other and to the instructor in the way of practical short cuts in organization and variation of basic art processes.

In all, four in-service courses of fifteen-weeks duration were given, each carrying two units of salary increment credit. In addition, three five-week workshops were offered, each in a different district of the city and each in a different art area. Two of these were again under the leadership of elementary teachers, while the third was taught by an instructor from a nearby college. The meetings were voluntary and carried no credit. Because of the overwhelming requests made by teachers, two of these workshops will be repeated this year but in different parts of the city.

Class members have responded favorably toward fellow teachers as instructors and instructors have grown on the job because of the experience. The schools from which the instructors were selected have also benefited, for these schools were often used as a proving ground for material developed or expanded in class. This program of in-service teacher education will continue on the basis of the success enjoyed in the San Francisco elementary division and may be adopted by the secondary division.

MUSIC WORKSHOP

LORRAINE WALSH, *Supervisor of Music, San Francisco Unified School District*

The music supervisors share space at the Elementary Work Center with the art supervisors and elementary supervisors. The supervisors of music have had several years of classroom teaching in the San Francisco public elementary schools. They, therefore, view music as an integral part of the curriculum as well as a special subject.

For the convenience of teachers, two large classrooms at the Work Center are used for in-service courses and group or individual teacher conferences. Music textbooks and supplementary books used in the department are organized both by series and by grade levels for teacher reference. The workshop is equipped with autoharps and rhythm instruments. Teachers are instructed in the use of these instruments and are encouraged to borrow them for short- or long-term use.

A reference library of records to accompany the music textbook series and to enrich the rhythm and listening program is maintained. For the particular needs of the individual teacher, special records are cut at the school department's radio station KALW, situated in the John O'Connell Vocational High School and Technical Institute. These song or piano recordings are made by the supervisors or by teachers. A special set of records of this type was made for the use of teachers of mentally retarded children. Expansion of this type of program is planned.

Opportunity for developing teacher leadership is provided in the in-service program. An outstanding classroom teacher, under the guidance of a music supervisor, teaches a particular phase or section of a course. During the current term the course, Special Music Activities for Elementary Grades, was designed to meet the need of fifth and sixth grade teachers. Song ma-

terials and rhythmic activities suitable to these grade levels were chosen. The course was divided into sections emphasizing autoharp, rhythm instruments, glee club, and assembly singing. Planning for in-service courses is flexible and is organized on the basis of teacher request and specific need in the various areas of the music program.

AUDIO-VISUAL EDUCATION SERVICES IN THE SAN FRANCISCO PUBLIC SCHOOLS

WILLIAM B. SANBORN, *Supervisor, Audio-Visual Aids, San Francisco Unified School District*

The Department of Audio-Visual Education serves all of the public schools in the San Francisco Unified School District. The schools served are a city college, 9 senior high schools, 14 junior high schools, 98 elementary schools, 5 adult schools, and 9 special schools. Delivery and pickup of audio-visual materials is made three times a week to the secondary schools and at least twice a week to all other schools. Teachers may also secure materials by calling for them at the department.

The staff for the department includes a supervisor of audio-visual aids, a research librarian, one stenographer and five clerk-typists, three stockmen, and one technician. Each secondary school has one teacher who serves as the building audio-visual co-ordinator for two periods daily.

The department provides each school a quota of audio-visual equipment on a term loan basis. Each elementary school is assigned at least one 16 mm. motion picture projector, a 3½ x 4" slide projector, two 2 x 2" combination slide and filmstrip projectors, an opaque projector, projection screens, several record and transcription players, and radios. Each secondary school is assigned a greater number of such units. Tape recorders are provided each secondary school and may be borrowed from the department by the elementary schools. Several pieces of each type of equipment is kept in reserve by the department to replace equipment taken out of service for repair. This provision is insurance for the continuance of audio-visual activities as they have been planned.

Materials circulated by the department may be secured by the school presenting its request to the department on a special

audio-visual materials requisition. Requisitions must be presented at least one week in advance of the date the materials are to be delivered and are processed in the order in which they are received. No booking of materials is handled by telephone.

Audio-visual materials in the department's library are 16 mm. sound motion pictures, prints, filmstrips, 2 x 2" and 3 $\frac{1}{4}$ x 4" slides, study prints and similar flat materials, recordings, models, and exhibit and specimen materials. Altogether, the library contains over 20,000 items.

Since 1951 there has been over a 300 per cent increase in the circulation and utilization of audio-visual materials in the schools. In 1951 average daily film circulation was 50 prints; at present there is an outgoing total of 300 prints each day. In the 1954-55 school year 90 per cent of all the requisitions received were filled. A total of 28,210 items were handled.

The department has accepted every opportunity to present audio-visual materials so that their uses and values in the instructional program are understood. Audio-visual materials can cut across every level of the curriculum. They are psychologically sound, interesting, and can be made extremely effective by the teacher. Audio-visual services are constantly improving and assuming increasing importance.

At present the department's main project is the completion of a card catalogue of audio-visual materials for each school to replace the mimeographed catalogues now in use. The new card catalogue will contain the 16,000 listings of audio-visual items handled by the department. The cards are color-keyed to indicate the type of audio-visual materials involved. The catalogue follows standard card catalogue format with listings alphabetically by subject and title. Cross filing is employed. Cards listing newly arrived materials are sent each school monthly. In ordering, teachers can ascertain holdings in a given field or subject in a matter of seconds and have only to copy onto their requisitions the titles and call numbers which are underlined on the cards. The card catalogue will help promote judicious selection of audio-visual materials.

In-service offerings of the Department of Audio-Visual Education are of various types. The supervisor and the research librarian meet frequently during the year with faculties of the various schools. These meetings are scheduled at the request of the principals and are held either at the schools or at the department. The supervisor and research librarian are also available upon invitation to speak at parents meetings. The number of requests for talks by the audio-visual supervisor and the research librarian to be made to both faculty and parent groups indicates the interest in this aspect of education.

The department maintains an active and practical in-service program available for all teachers who are interested. Two main courses offered are The Evaluation of Audio-Visual Materials and The American Indian. The purpose of the first course is to help teachers to become proficient in evaluating filmstrips, slides, study print materials, and 16 mm. educational films.

The Evaluation of Audio-Visual Materials is a two-unit, non-college, in-service course. In content it covers the practical advantages and limitations in classroom utilization of various audio-visual materials; a brief history of audio-visual education; and administrative considerations applicable to the San Francisco Unified School District program of instruction. In tracing the history of audio-visual education, consideration of the effective use of audio-visual materials in primitive societies is an important highlight. Emphasis is placed upon improved techniques and the critical evaluation of instructional materials, particularly the educational motion picture and filmstrip.

This course is specifically designed so that it does not duplicate the introductory type of course offered in teacher education institutions. It is an advanced course tailored and geared to practical utilization of our instructional materials and the development of criteria for evaluation.

All discussions and demonstrations are keyed to fit the curriculum and administration of the San Francisco Unified School District. Materials used are those held by the department and available to all teachers upon request. This course has

developed an excellent core of several hundred teachers who have had considerable training in critical evaluation techniques. The class has 14 two-hour sessions and includes lectures, demonstrations, discussions, field trips, and individually developed projects. It is given in the main preview room of the Department of Audio-Visual Education, thereby giving the teachers opportunity to become better acquainted with the department's operation.

A course entitled *The American Indian* is offered for two units of noncollege in-service credit. *The American Indian* is a specialized teaching field of the audio-visual supervisor and is a subject in which most teachers are interested and about which they are eager to obtain accurate and useful information. The course is an introduction and overview of the American Indian, with emphasis upon classroom utilization of data and materials. The study includes basic considerations in anthropology; prehistoric man in the Americas; archeological techniques; historic periods; and a discussion of various cultural areas and individual tribes, such as Indians of the Eastern Woodlands, Southeast, Plains, Northwest Coast, California-Nevada, and Southwest. Tribes given special discussion are the Navajo, Apache, Hopi, Zuni, the Rio Grande Pueblos, the Papago, and Pima. Arts and crafts of the various cultural areas are treated.

Materials used in this course are taken from the holdings of the Department of Audio-Visual Education, and emphasis is given to the presenting of the class material through a variety of audio-visual techniques. The overhead projector, opaque projector, filmstrips, specimen materials, study prints, slides, recordings, and motion pictures are utilized. The subject lends itself dramatically to practical demonstrations in the use of audio-visual methods.

LIBRARY SERVICES IN SAN FRANCISCO PUBLIC SCHOOLS

MARGARET GIRDNER, *Director, Texts and Libraries*; MARIAN DIXON,
Supervisor, Elementary Schools; and LENORE KJOS,
Librarian, Anza School, San Francisco

The San Francisco public schools do not have an organized system of elementary school libraries, but there is a book center in each of the elementary schools which is under the supervision of the staff within the school.

The Bureau of Texts and Libraries is responsible for the purchase and distribution of the printed materials of instruction which are utilized in classroom activities. These responsibilities may be roughly classified under the following five categories:

1. Book selection
2. Demonstration and book evaluation center
3. Consultant service
4. In-service training program
5. Development of teaching aids in the field of books and libraries

BOOK SELECTION

Since teachers are in the best position to know classroom needs, the choosing of printed materials for classroom use is their rightful privilege. To carry out this function, the San Francisco Elementary Book Committee was set up to study and to evaluate all printed materials that can be used in the various subject areas and to enrich the lives of children.

The committee is composed of 35 classroom teachers representing all grade levels and all geographic areas of the city. Consultants to the committee include the Director of the Bureau of Texts and Libraries, an elementary supervisor, an elementary school principal and an assistant principal, and two

elementary school librarians. In order to enable as many teachers as possible to participate, a rotation plan of committee membership has been adopted. The committee is headed by a classroom teacher and meets bimonthly at Anza Book Evaluation Center.

Examination copies of books are distributed to the committee members for review. Each book is read by at least two members and used in several classes to test children's reactions. If the reviewing teachers disagree on their ratings, the book is re-evaluated. The evaluations are then discussed by small groups working within the committee before the books are recommended for purchase. The committee members keep in mind that book selection is a continuous process. Therefore, the lists of books are subject to constant revision as new materials appear on the market. The committee has developed the following lists of printed materials:

1. Supplementary textbooks
2. Workbooks
3. One thousand suggested titles for a basic collection in the elementary school library
4. New titles reviewed during the current year
5. Books in special fields, i.e., music, art, physical education
6. Annotated magazine list

One of the committee's outstanding accomplishments is the compilation of an annotated list of the thousand titles provided as a basic collection in every elementary school. The list includes books in all subject areas and for all grade levels.

The book lists compiled by the committee are sent to each school. The school then selects from the lists the books it wishes to purchase. The principal, assistant principal, and the teachers in a school work co-operatively to select books which meet the needs of their school.

In addition to the book lists just described there is need for the establishment of lists of books to be used in adjustment classes, industrial arts classes, and special subject areas such as

art, music, and physical education. Groups of teachers from these fields supplement the work of the larger committee and submit their book recommendations and evaluations for review. The program of book selection is proving to be a rewarding and enriching process, in that it is providing teachers and children with materials they want, need, and can use.

DEMONSTRATION LIBRARY AND BOOK EVALUATION CENTER

The Anza School Library under the direction of an elementary school librarian, who is also a teacher, functions as a demonstration library and book evaluation center for the San Francisco public elementary schools. Because it is centrally located, the library is easily accessible to the staffs of the various schools and to the staff of the central office. This library makes samples of all approved books available for examination by teachers, administrators, parents, interested laymen, and the book committee. Book evaluation meetings are held in the library and files are maintained of the books reviewed by the committee with reasons for their approval or rejection.

The elementary librarian is also in charge of a demonstration library in Anza School. This demonstration program has several objectives. Through the program of weekly visits which each class in the school makes to the library, the librarian is able to test children's reactions to certain books and to determine subject areas for which books should be supplied. The program also gives teachers in the San Francisco schools opportunity to observe the teaching of library skills.

Out of this demonstration program has developed a major project—the compilation of a manual for the administration of the school book centers and an outline of procedures for the use of library books and techniques.

CONSULTANT SERVICE

In addition to the librarian in the demonstration center, a second elementary school librarian helps schools to organize book centers within each school, helps teachers to develop pro-

grams of library instruction to meet the special needs of each school, and provides help to any member of the elementary school staff in solving any problems pertaining to the selection and use of books.

IN-SERVICE TRAINING PROGRAM

The elementary school library program provides opportunity for teachers to acquire knowledge of children's books, techniques in teaching library skills, and the use of books, both supplementary and library, to enrich the offerings of the curriculum. This program is being developed through conferences, workshops, courses, and committee work.

SELECTION OF SUPPLIES AND EQUIPMENT FOR SAN FRANCISCO PUBLIC SCHOOLS

*EDGAR LAHL, Supervisor of Supplies, San Francisco Unified
School District*

Supplies and equipment for the elementary schools of the San Francisco Unified School District are selected through the Elementary Supplies Committee consisting of 15 principals and assistant principals, a member of the elementary supervisory staff, and the supervisor of supplies. Each member represents six or seven elementary schools, which provides representation for each of San Francisco's 99 elementary schools. Although the committee functions on an administrative level, its members work with classroom teachers to secure their opinions of supplies and equipment to find what is needed. Evaluations reported at committee meetings are obtained from teachers who have been asked to help evaluate a new piece of equipment or some item of supply.

The objectives of the committee follow:

1. To co-ordinate the supply operations between schools and supply purchasing, warehousing, and distribution
2. To secure efficiency in the purchase, storage, delivery, and use of supplies
3. To evaluate suggestions presented by the schools regarding supplies and equipment

The committee was first organized in 1948 to help select new furniture and equipment for 27 elementary schools which were to be built. Wishing to equip these new schools with classroom furniture that would be both functional and attractive, the committee enlisted the aid of a furniture manufacturing company and the first samples were built. The furniture was of tubular steel construction; classroom tables had formica tops and chairs had hardwood backs and seats.

Among other items of classroom equipment that the committee helped to develop was an art easel. To determine the type of easel desired, the committee worked extensively with teacher groups. As a result, the committee recommended that easels be made of lightweight and durable aluminum tubing. Such construction insured easy stacking and storage. The easel was manufactured and proved useful not only in the San Francisco schools but in other schools of the state. During the past several years additional improvements have been made in the easel.

A classroom chart holder was also developed through committee action and experimental classroom use. This item was designed to have the same lightweight, functional features as were contained in the easel. Reversible chalkboards, kindergarten workbenches, and athletic equipment storage carts are also among the items that have been developed through committee action.

A great portion of the committee's time is spent in considering items of supply. Problems involving supplies are studied by the committee at every meeting, with attention being given to each complaint regarding supplies and each request for supplies.

The following are some of the committee's accomplishments:

1. Evaluation of typewriter needs in the elementary schools leading to the development of a typewriter policy
2. Selection of 12 x 18" construction paper in an 18-color range
3. Discussion of the value of sight-saving yellow chalk, and testing its advantages in comparison with white chalk
4. Designing of a toy sink, stove, and refrigerator, for use in kindergarten classrooms, to be made at the John O'Connell Trade School
5. Evaluation of 86 different toy items stocked in the warehouse according to their use in the schools
6. Selection of wallboard which lends itself to easy pinning of display material

7. Evaluation of arithmetic manipulative materials now in use
8. Selection of fabric and establishing a recommended size and weight for bean bags
9. Development of a flashcard
10. Establishment of a recommended procedure for the care of art brushes
11. Selection of a staple remover for school office use
12. Securement of a discount system for small purchases with educational toy dealers throughout the city
13. Selection of a more suitable doll buggy for kindergarten than the one now in use
14. Making dealer catalogues available to schools
15. Recommendation of a standard ball-point pen and refill to be supplied for student use after thorough testing of many different types of ball-point pens

Occasionally requests are made to investigate the quality of a particular item. After evaluation, the committee may recommend that the specifications be revised. The continuous problem of quality control is handled through carefully written specifications. The committee is careful to maintain a quality-price ratio in the purchase of supplies which is in keeping with the general policy of obtaining the most for the supplies dollar.

One supply problem came to the committee's attention which proved to be humorous. The paste purchased for the schools was not proving satisfactory. It developed a strong, sour odor; the water would evaporate, leaving a useless brittle mass. This problem was brought to the committee's attention and the paste manufacturer representatives were told of the situation. When a suitable paste was finally developed, another problem arose. Teachers and administrators reported that the children liked the new paste so well they were eating a greater portion than they used for pasting! The committee has now recommended that a nontoxic, bitter agent be added to discourage young tasters.

Another complaint regarding supplies came to the committee from a parent through the school her child was attending. She complained that calcimine paint used at school had stained her child's dress, while the paint used by her child in the Junior Art Center had not resulted in unremovable stains. Upon investigation the committee learned that the school district and the Junior Art Center used the same brand of paint. The committee conferred with the manufacturer who advised them that a difference in dress fabric was the factor in stain removal. The committee then tested other brands of cold water paint but found them even less satisfactory than the one used. As a consequence, the committee recommended that to save children's clothes, teachers continue to urge children to wear protective clothing when painting and suggested father's old cotton shirt as one of the most useful smocks for little Rembrandts.

The purpose, function, and operation of the supplies committee has been dealt with up to this point. Subsequent paragraphs deal with the procedure that San Francisco Unified School District follows in furnishing supplies and equipment.

San Francisco Public Schools' system of furnishing supplies to its schools is unique. Each school is allotted supplies money each year on the basis of pupil enrollment, a policy which allows for flexibility in ordering and prevents the accumulation of certain supplies. The original money allocation formula was developed in 1950, and allocations are adjusted early to meet the increased or decreased cost of supplies. The accounting department surveys the cost of supplies for the year and compares it with that of the previous year. The formula is then revised to provide for any increase or decrease in cost.

Schools may use their supplies money to order from school warehouse stock or they may purchase supplies from a school supplies dealer. Since the school district stocks over 2,500 items in the supplies warehouse, purchases made by schools from dealers are usually items for a special instructional requirement. The school principal may make such purchases as

long as the items are for use in the instructional program and their use is justifiable. Generally, it is more practical to purchase such items rather than to carry them in warehouse stock. The supplies committee makes information available concerning the desirability of certain special items, their instructional value, the cost, and the dealers from whom purchases can be made. This list also points out any undesirable features of the items. A number of items are purchased each year for the express purpose of committee evaluation, and a subsequent report is sent to the schools.

The schools order the greatest portion of their supplies from warehouse stock by means of mimeographed lists furnished them each semester. This procedure facilitates ordering and permits school principals to maintain good control of their supplies budget. Since the term requisition order is the combined supplies order for all schools, an I.B.M. card system for the processing of these requisitions has been adopted. Through the use of this system, totals are given for each type of item, as well as lists of the various items ordered by the individual schools. The I.B.M. cards are also used to total automatically the supplies charges for each school and show the available balance of each school's budget.

It has been found that the plan for allocating supplies money to schools for their direct use has worked exceptionally well and has given school principals and teachers greater flexibility in the use of supplies.

Requests for repair services to equipment, purchase of supplies from a dealer, requests for supplies from warehouse stock in addition to the term requisition are all submitted on a general requisition form. This general requisition form was designed to be used with the I.B.M. punched-card system of accounting.

Schools are encouraged to order warehouse supplies by means of the term requisition since all supplies used most frequently appear on such lists. A complete listing of all supplies carried in the warehouse appears in the school supplies catalogue, which is revised each year. The catalogue of approxi-

mately 70 pages is mimeographed and inserts into a three-ring binder. Each item is given a stock number which identifies it. All ordering, charging, warehousing, and distributing of items is done by stock number. The first two digits indicate the class to which an item belongs. For example, "10" indicates that the item is a stationery or office item; "13" printed forms, and the like. In all, 32 different classes are used to identify warehouse items. A set of three digits followed by a set of two digits helps to place the class of item into an alphabetical sort. This method of assigning stock numbers allows for growth of the stock number system. For example, stock #10-140-15 identifies—"eraser, charcoal, kneaded"; whereas stock #10-145-20 identifies—"eraser, ink, suede." Stock number identification is necessary so that inventory control can be maintained.

The furniture budget for the elementary schools is controlled by the Assistant Superintendent of Elementary Schools. This budget allotment is for the purpose of supplying new furniture to new classrooms, and for replacing furniture in schools where this may be required. Since the replacement program for new furniture was begun in 1948, complete conversion to the new type of furniture is now in sight.

In furnishing equipment to schools, the San Francisco Unified School District has developed certain policies which provide for a standard procedure of issuing equipment to schools.

Generally speaking, various equipment items are allocated to schools on the basis of pupil enrollment. The supplies committee has been instrumental in recommending the adoption of policies regarding furnishing of equipment to schools.

The functioning of the supplies committee in San Francisco has given teachers and administrators a better understanding of, and the opportunity to participate in, the selection of supplies and equipment.

The supplies and equipment committee has raised standards of quality, short-cut red tape, revised requisitioning and cataloguing methods, and increased the efficiency of communication between schools and the Division of Supplies.

EXTENDING THE CURRICULUM BY ENCOURAGING CREATIVE TEACHING

BERTHA WIDMER, *Supervisor of Music, San Francisco Unified School District*

Some of the most valuable curriculum development in the San Francisco Public Schools has stemmed from the creative teaching of many classroom teachers. Since San Francisco is a cosmopolitan city, the cultural heritages of our population are rich and varied. Interesting ways of teaching about the backgrounds and accomplishments of the many races and nationalities are, therefore, available at firsthand for those who will take advantage of such opportunities.

In the past many San Francisco teachers in schools in the so-called foreign areas played a part in keeping alive the customs and cultures of these people. This practice aided the newcomers to feel less strange in their new country and made it possible for them to maintain some of their customs while learning to adapt themselves to the American way of life. In this phase of San Francisco's history it was the tendency for individual racial or foreign groups to band together and to establish homes close to each other in a particular section of the city. The children in such areas found themselves going to classes with those who shared their own backgrounds. The Chinese and Japanese, for instance, attended schools in their separate areas. The Russians and Italians selected other sections of the city, and their children were enrolled in classrooms where they met only those sharing the same cultural background. The boys and girls of these several groups, together with their parents, brought their music, dances, and many of their customs to school with them. Special festival days centering around these activities were often planned in which home

and school participated. As these children and their parents were guided by the teachers into absorbing American ways and culture, they were also encouraged to take pride in their cultural inheritance.

Today, with the exception of the Chinese colony, there are no such areas of racial concentration. Foreign and racial groups are becoming absorbed within the entire city. Children with similar racial and cultural backgrounds no longer find themselves grouped together. It is now possible to find several boys and girls with widely different backgrounds in one classroom. This has offered both a challenge and an opportunity to creative-minded teachers. Interest is heightened in social studies or current events if it is discovered that a classmate has first-hand knowledge by having lived in a particular area or has heard his parents describe it. Understandings become possible when boys and girls find themselves already on friendly terms with those of different national heritages. In several schools in which teachers and children have shared their backgrounds and experiences harmoniously with each other, interesting projects have developed with satisfying results.

In one school the sixth grade teacher had attended the Sorbonne as a student and had later taught the children of members of the United States armed forces in France. While there she had accumulated a number of French folk songs which she brought to San Francisco. The boys and girls were delighted with them and learned to sing several. They were encouraged to bring songs to school which their parents or grandparents remembered from their home lands. Soon the children had acquired a repertoire of foreign songs. They had also developed an interest in the countries in which the music originated. Dances and dramatization were added where this was thought desirable, and art played an important part in enhancing several numbers. When the boys and girls of the class thought they were prepared, they decided to give a concert for their parents, some of whom had already participated in the project by sharing their songs with the children.

As a program for the end of the year this sixth grade planned a Fiesta Day. Songs were learned in Spanish; dances were practiced; food was cooked; costumes and art posters were made. The children created an original Mexican song and a dance to accompany it. The affair was given for other classes in their school auditorium. They climaxed the program with a make-believe bull fight.

Recently, foreign language classes have been organized on an experimental basis for elementary school children. The sixth grade teacher previously mentioned is now teaching French in an after-school French class and many of her pupils are attending either French or Spanish classes.

In another school a teacher discovered that one of the girls would soon be leaving to join her family in India. Her father was already there working for the United States government. The country would be strange to the girl, so her classmates decided to acquaint her and themselves with the customs and the culture of India. In this way, the children thought she would be better prepared for her new experience. Films and pictures on India were previewed and discussed. Geographical position and the history of the country were studied. Stories about the children of India were read. Recordings of Indian music were brought to class and music books were studied for specific songs which might have the flavor of the East. The study of India will continue, since the children hope to correspond with their classmate in that country.

San Francisco has several teachers in the elementary schools who have a Greek background. Some of them have learned songs and dances of Greece from their parents and from the members of the Greek society to which they belong. Some have studied the culture and history of the Greek people while on sabbatical trips to that country. The classes they teach in the San Francisco schools have benefited from their interest and knowledge. The children have enjoyed adding Greek dances and songs to their annual spring festivals. The stories related to them by their teachers have spurred them on to an interest in

Greece, and they have carried on several projects for background information.

In another situation the teacher interested the children in singing the songs they had learned out of school. Work songs, play songs, and spirituals were shared and the children who had contributed felt pride and respect for their racial heritage. The teacher was wise in allowing the children to express themselves rhythmically in their own way and did not impose the patterns of other cultures upon them. She knew that happiness and freedom of expression were necessary parts of a successful contribution. She learned their songs and dances from them and they learned many others from her. The situation was a happy one since all partook in the learning and the teaching.

A few years ago one teacher discovered a way to enliven the fifth grade study of the United States. At that time following the end of World War II many families were coming from other sections of the United States to live in California. The class approached the problem by first ascertaining from which state each child had come. The children were happy when they learned that the teacher hoped that the members would participate in the actual teaching process. Each child took the lead in organizing the factual information about his previous home state. Those children who were Californians were expected to orientate the newcomers to their new home. The first step planned was for each child to make a map of the United States and to trace the route by which he had traveled to San Francisco. He indicated the states through which he had passed. He wrote and gave talks on the historical, geographical, scientific, social and cultural aspects of his home state. He taught the songs and told the legends attributed to the region. When several children had traveled from or through the same area they shared their knowledge and came up with many group projects. This entire study was a timely one, and it succeeded in helping a large group of boys and girls who had come from many different parts of the country to discover their common interests while in a friendly new home state.

Through the activities of the Junior Auxiliary of the American Red Cross many exciting activities have been initiated. One is concerned with the interchange of tapes upon which children of many different countries have recorded songs taught them in their schools. Listening to such recordings San Francisco children have learned to appreciate young people from all over the world.

Several timely projects were sponsored through the Red Cross by teachers who had enrolled in an in-service course presented by this organization. One was guided by a teacher who had previously had experience in teaching Navajo children. She has always kept up communication with these people, and so had interested her pupils by presenting stories of the Navajo to them and by teaching them several of the songs of the Navajos. For her Red Cross activity she and her class contributed educational materials in hogan kits which were to be delivered by visiting nurses to those Indian families having children under twelve years of age—the age at which they customarily are sent to boarding school. The children in the San Francisco class knew that Navajo children love sea shells, so they concentrated their activities on research about the sea, sea shells, and the seashore. They wrote stories and poems about the seashore in the rain, at sunset, and at dawn. They recorded their created poems in choral recitation. They collected shells and packaged them for mailing. They took pictures of each other at the seashore so that the Navajo children would have a better idea of the seashore and the ocean. All their materials were gathered together, placed in Red Cross exhibit folders, and sent on their way. The children are hopefully awaiting news from their new friends.

Other fine examples of teaching have found their way into the classrooms. A few of these are described in the following paragraphs.

In one school, children on several occasions were given new interpretations of folk dances by viewing several folk dance numbers which the Americanization classes demonstrated in

costumes brought from the homeland. In another school the parent-teacher association awakened interest in several classrooms in the study of world friendship and understanding by appearing in the native costumes of the countries from which they or their ancestors had come.

Teachers have taken advantage of the letters sent to the school system by children from other states or other nations. From these personal pen-pal contacts with others of their own age, boys and girls have felt closer to the culture and home life of their new friends. In one instance a class became interested in the recipes for which a particular region was famous and compiled their own cookbook.

Members of the San Francisco elementary schools' supervisory staff have found it rewarding to work co-operatively with these teachers and children, to be able to offer them special services, and to assist in co-ordinating the many activities involved.

The staff has worked with principals, teachers, and children in the organization of many of these projects. They have helped with research when authenticity was needed and have guided specific problems such as the notation of songs which the classes wished to preserve or to share with others. They have arranged for the loan or purchase of supplies and materials and have recommended methods of procedure for experimentation. They have assisted in establishing contacts between those who have similar interests and goals, so that the sharing and learning processes might have wider scope. They have arranged for class field trips, special speakers, interclass or interschool visitation, and for participation by interested civic groups on several occasions. They have recorded, through the services of radio station KALW, located at the John O'Connell Vocational High School, several worth-while projects for future use in teacher meetings or in-service courses given by their departments.

Much of this material gathered by the teachers and children and contributed from many sources is being assimilated into the daily elementary school curriculum.

PAKISTAN SHARE-YOUR-BIRTHDAY PROGRAM

TENNESSEE KENT, *General Supervisor, Elementary Schools,
San Francisco Unified School District*

In October, 1957 an eleven-year old San Francisco Public School pupil, accompanied by a San Francisco elementary teacher, will be sent as a child ambassador to Pakistan. This will be the climax of a program conducted in the San Francisco public elementary schools last spring under the auspices of the "Share-Your-Birthday Foundation."

Since the founding of the Share-Your-Birthday program by Mrs. Ira. J. Heller in 1954, other cities in the United States have participated by sending a child ambassador to France, Italy, and Greece. In the words of Mrs. Heller the program is "a movement to encourage children the world over to give up one of their own birthday presents to children of like age in other lands. So giving of themselves, they will better understand one another in later years and exchange cordial invitations and gifts instead of bullets and bombs."

Mrs. Heller offered to sponsor a Share-Your-Birthday program in the San Francisco public schools. She outlined the program to central office administrative personnel. Following this, plans were submitted to the Administrative Council, a representative group of principals, for consideration. The council approved of the program with the understanding that schools who wished to participate could do so.

At a meeting of sixth grade teachers, Mrs. Heller explained the program. She was assisted by the Consul General of Pakistan, Lauri Shaffi, and his Vice-Consul, Abdul Sattar.

Twenty-eight schools elected to participate. Each of these schools was furnished a packet of materials on Pakistan that was prepared by the Share-Your-Birthday Foundation to assist teachers in getting background information for their class.

Abdul Sattar spoke in classrooms and at assemblies and showed films on Pakistan.

Interesting activities relating to the Pakistan study were carried on in each school. In each participating school the learnings were shared with other classes at an auditorium program. The children's information was communicated by means of maps and graphs, art work, slides, dramatization, dances, and reports.

Children at all grade levels in the participating schools were invited to bring gifts for the children of Pakistan. Unique and interesting programs were held in the schools on this "birthday occasion." Diplomatic representatives and interested city officials attended.

Children who wished to do so were invited to participate in an essay contest, "Why I Would Like to be a Child Ambassador to Pakistan." The essays were judged on the basis of the following criteria set up by the Administrative Council:

1. Knowledge of Pakistan
2. Feeling and appreciation of other cultures
3. Observance of sixth grade standards in composition writing

As the child ambassador and his teacher escort proceed on their diplomatic mission, San Francisco children will be kept informed by daily news articles by the teacher and letters from the pupil. One of the most important assignments of the pupil will be that of presiding at the gift distribution sessions at Lahore, Karachi, and Dacca. Upon the return of the child ambassador, opportunity will be provided for him to relate his experiences to boys and girls in the elementary schools.

Schools who participated found this unique approach an effective way to stimulate children's interest in a far-off country and its people.

SAN FRANCISCO CHILDREN'S ART SHOW AND THE HILLCREST SCHOOL MOSAIC

ARCHIBALD M. WEDEMEYER, *Director of Art, San Francisco Unified School District*

San Francisco has many interesting and exciting sources of a cultural nature from which to draw inspiration—the parks, the bay with its bridges, the aquarium and zoo, the hall of science, art galleries, children's concerts, the opera, and three museums. Persons who direct and operate these facilities are always willing to help in the program of education and the schools call upon them often during the regular school year and in the summer program. Seven years ago the Children's Art Show was conceived and presented at the De Young Memorial Museum in Golden Gate Park. "Into a Child's World" was the theme for the show and has continued to be the same with each annual presentation.

The exhibit installation is planned so that the observer will see surroundings as they appear to children. The major part of the exhibit is hung at the eye level of young children, with other pieces hung at dramatic heights and in exaggerated proportions. Color is brilliant and contrasting but concentrated in simple planes.

"INTO A CHILD'S WORLD"

"Into a Child's World" is no ordinary exhibition of child art for a number of reasons, but educationally important are the following two:

1. As a co-operative community project, it is unique. Its sponsors are the San Francisco Unified School District which furnishes the children's art, clerical and cataloguing time, and educational supervision; the *San Francisco News* which pays the designer's fees, furnishes

printing of brochures on art education, publicity, and a party for the participating children; and the Junior Committee of the De Young Museum which furnishes the labor, construction material, and the gallery.

2. The exhibition is a visual statement to parents and teachers of what is being done in art education for children.

The exhibit is the recognition of child art as a personal and frank statement of sheer beauty and unusual humor. For the orientation of new teachers in art education and as a group in-service teacher education technique, it cannot be surpassed. Over 20,000 adults and children have viewed the exhibition each year. From 600 to 1,000 children participate and, if there were more gallery space, 10,000 entries could easily be selected and hung. Not only are the children of the public schools invited to show, but also those of the private and parochial schools.

So impressed with the children's art show was Jim Grady, Radio Station KCBS commentator on the "This is San Francisco" program that he devoted the major part of a broadcast to it. His words follow:

As your San Francisco reporter, I go to 'big events' year after year, and this repetition reduces them to a sameness that robs them of much personal pleasure for me. Yet there is one occasion that never fails to renew my interest and hasten my steps. It's the comprehensive annual display of children's art, which now for the sixth year brightens the De Young Museum—and the life of all those who go to Golden Gate Park to see it.

The work of almost a thousand children is represented here, under the joint sponsorship of the San Francisco school system, the Junior Committee of the De Young Museum, and the *San Francisco News*. The show has as its purpose the desire to aid parents in the recognition and understanding of creative arts in childhood, and to help children to think and act creatively in meeting new situations of a changing world by encouraging them to be creative in the arts.

That may be, but I know that I responded to the show as I would to any other demonstration of art—as a spectator, and as such, I will

report this morning, even though I am also a parent. The first thing I noticed was the great number of really excellent murals. . . . More than last time, and more satisfying. I have a theory about why these murals stand out above all else in the show, and it isn't because of their size or color. They are the work of many children together, each one enriching and inspiring his neighbor. In many cases they are the collective work of a whole class, and to me are the hit of the show.

I was also impressed by the new materials used this year, especially in mosaics. A number of them were artistically superior to a show I had seen an hour or so before in Gump's. There's a vitality to the children's art that has the true spirit of youth in it. Another thing I noticed was the way the theme and mood of certain pictures agreed. On investigation I learned that they were done by children in the same school, so you could speak of different 'schools' of art—students at Edison produce abstracts inspired by music. . . . Fremont children take industrial buildings as their subjects. Jean Parker, in Chinatown, has a way with montage dragons. . . . LeConte Day Care pioneers in mosaics . . . and so it goes, the young artists, like their elders, being influenced by the work that's done around them.

By the way, once again the delicate line and control of the Chinese children is outstanding, a condition I believe that can be attributed to the fact that their studies in the calligraph of Chinese brushwork gives them a command and co-ordination that our writing system does not. See if you notice this when you go out. I tried to make a list of my favorite pictures but gave it up after a while. Just let me say that when you go, take time to see the show thoroughly. One of the pictures I found most enjoyable I discovered at the last minute.

The murals are hung high on the walls and can best be viewed from across the room. I suggest you make a number of circles of the room, taking things in at the various levels. The show is well displayed, with a dramatic group at the entrance designed to overpower you with the idea of size—the sort of reaction a child gets from our grown-up world.

The day I was there a second grade teacher and her class were making the tour. The teacher tried to keep everyone quiet, but she didn't succeed, and the exclamations of delight and enjoyment of the kids made a fitting accompaniment to the brightness around them.

I'm sure you'll enjoy 'Into a Child's World,' which will be at the De Young Museum through December.

THE HILLCREST MOSAIC

Creative learning still requires control on the part of the teacher as well as permissiveness on jobs too great for small hands. Sometimes in enthusiasm to provide conditions for originality in the things children do creatively, we neglect the importance of experienced guidance. The story of the mosaic mural at the Hillcrest school is one of people, boys and girls, and of the things around them. It is the story of a planned program in which the design for the project evolved from the ideas of adults and children as they worked together. The creation of the mural was inspired by the memory of a principal who administered not only to the school, its teachers and children, but also to the entire district.

Hillcrest Elementary School is located in a portion of the city with a wide panorama of hills and valleys with contour lines of family dwellings, tall buildings of downtown commerce, steaming industrial plants, and a sparkling bay with its pattern of islands and bridges. Here one can see a city of people of many occupations and of different cultural backgrounds all working together, planning together, and raising their children together. On the perimeter of the city and nearby are the ocean, the bay, and the hills providing interesting materials native to this region—the graceful wings of the seagulls, the brilliant yellow of the meadow lark's bib, the yerba buena and the artichoke, the King salmon, the blue tuna, the red snapper and the silver smelt, crab, starfish, dragonflies and butterflies, and the thousands of beautifully colored pebbles along the beaches.

To bring these many and varied materials together into a mosaic mural of lasting beauty and significance required the direction and skill of an artist who was cognizant of the technical problems involved. She was also a teacher of children, holding drawing and painting lessons in her neighborhood "sidewalk" art school.

The community furnished inspiration for the children. Through the collection of mural materials much was learned

about science and industry as well as art. Brilliant bits of domestic tile and imported glass were furnished by tile manufacturers, canvas cash bags were furnished by a local bank official for gathering pebbles, commercial fishermen gave their iridescent abalone shells, the Army opened the gates to one of its coastal forts. A local film company made a beautiful recording of the entire project on 16 mm. color film. Exploring for native materials provided discoveries which led the children to bring their own precious collections of butterflies and insects, model airplanes, and playthings for inclusion in the mosaic.

This is how one of the teachers at Hillcrest School reports the project:

Mural making is not new in San Francisco. A visit to any one of its elementary schools would show co-operative murals done in tempera, chalk, crayon, collage, or even scrap material. But the 6 x 21' mural at Hillcrest School is unique both in material and execution. It had to be unique for it was planned as a lasting tribute to the memory of Anna C. Conlon, principal and friend of over six hundred boys and girls attending the school.

Funds were limited, but this proved a challenge to Emmy Lou Packard, San Francisco artist, who met with the teacher committee. She caught the feeling of the group and suggested a mosaic mural with local materials, most of it to be collected by the children.

This was the beginning of a most unusual educational project that involved the whole school. It reached beyond the field of art into every phase of the curriculum.

Field trips to local beaches provided a variety of stones and shells, as well as much firsthand information on sea life. A local tile factory generously donated scrap tile of many colors.

From the very start of the project, the children had a part. Groups came to the library to look at the original sketches and discuss the material to be used. By the time the final drawings were accepted, the floor of the library was dotted with a variety of shells, stones, and bright-colored glass lovingly contributed by small collectors.

When the children, in groups of eight or ten, came to the library to work with Miss Packard, her first task was to assure them that they could not spoil the mural, for each piece could be moved or changed, if necessary.

With this assurance, the children eagerly made their selections from large trays of stones, shells, colored tile, and glass that were within easy reach. The pieces selected were buttered with mastic and placed on the mural. Thousands of pieces were lovingly placed by over six hundred children and many friends who came by to see the work in progress.

The final sketches were made on seven panels of three-quarter inch plywood. They represented a child's eye view of San Francisco children and native fauna and flora, which surpassed anything that had been visualized by the committee.

When asked if she had trouble getting the children to help, Miss Packard laughed and answered, 'My only trouble is getting too many who want to help.'

Many who had their turn came back to talk to the artist or to sit quietly and watch.

A deep feeling of satisfaction seemed to permeate the audience on dedication day, for each knew that he had had a part.

MUSEUM RENTAL PROJECT

HERBERT SIMON, *Supervisor of Art, San Francisco Unified School District*

A Museum Rental Gallery project that began in one elementary school in San Francisco has led to a program that is receiving nation-wide attention. In 1955, the principal and the Parent-Teacher Association of the Winfield Scott School decided to investigate the feasibility of displaying some original contemporary art. Purchasing of artists' original works was discussed and found impractical.

One of the parents, a member of the San Francisco Museum of Art, suggested renting works of art from the Museum Rental Gallery. This plan had the advantage that the art work could be changed from time to time, and in this way the pupils of the school would be able to enjoy a variety of art work by Bay Area artists. The Parent-Teacher Association sponsored such a program for three years.

The program consisted of paying a \$10 membership fee yearly to the rental gallery for the school, plus the rental costs of each picture. The membership payments also included the following services: a monthly calendar of events, a quarterly bulletin, lectures, previews and receptions, Bay Region rental gallery, children's art classes, use of members room, and discounts at the museum's bookshop. As a member, therefore, the school was privileged to rent original paintings and sculptures by Bay Area artists from the Permanent Rental Gallery. The rental period is for three months.

In 1955, a representative from the Rockefeller Foundation was in San Francisco looking for interesting projects which might be given grants from the foundation. On a tour through the San Francisco Museum of Art he heard about the project being carried on by the Winfield Scott School. He considered

the museum loan project a most unusual and worthy program, and as a result the Museum Rental Gallery was given a grant of \$3,000 to extend the rental services to 12 other schools in San Francisco. A similar grant was made in Chicago; but San Francisco is possibly the only city in the United States where the program is being carried out in the elementary schools.

The project has influenced many curricular areas besides art. Language enrichment has been one of the obvious developments. During the process of selecting the art, the children have an opportunity to ask questions and talk with museum personnel. Adults who have accompanied children have been impressed by the quality of the informal conversation that takes place during the study and selection. In some schools the art selections are presented to the student body at an assembly program. The following excerpts indicate some of the children's written language stimulated by the museum experiences:

I thought the sculpture was very good and original. The front of the horse was very artistic, but the back should have been thinned down.

I think this picture 'Sunday Afternoon at Claude Lane' is very good. I especially like its features. It is not crowded or messy. There is a good balance of colors. They also blend together very well.

In my impression I think 'Little White House' is a much better painting than 'Bethlehem.' For one thing it's much more peaceful. It reminds me of a country house where one can romp and play whenever he pleases. It looks like the place where you can really have adventure.

The blast furnace gives me an impression that something is going on in there and I don't want to stay around and find out.

There is a sense of school pride that is being fostered by the project. The children's enthusiasm for the rental art displayed in the schools is indicated by their eagerness to have visitors see the art which they select. Reactions of school visitors are of high interest to the children.

Teachers think that this project is helping children to develop appreciation of San Francisco as a cultural center. They have noted that children's visits to art exhibits and museums have been more numerous.

At this time no statement can be made as to any definite effects on children's art. However, teachers agree the rental program has motivated an interest in a variety of art media.

At the end of the first year of this project a graduate student at San Francisco State College used the following questionnaire to evaluate the program:

- I. The selection of the jury of children was made by:
 1. Teacher
 2. Principal
 3. Student body officers
 4. Class vote
 5. Volunteers
 6. Drawing names
 7. Other
- II. What factors influenced the choice of the jury of children?
 1. Scholarship
 2. Citizenship
 3. Interest in art
 4. Popularity
 5. Other
- III. How much preparation did the teachers have before the program went into effect?
 1. Letter of explanation from Art Department
 2. Meeting with Art Department
 3. Meeting with member of the museum staff
 4. Explanation of program at teachers' meeting
 5. Other
- IV. Before each trip to the museum, what kind of preparation was made?
 1. Explanation of loan gallery
 2. Explanation of contemporary art
 3. Observation of where art would be displayed
 4. Conditioning of children to a particular style of art
 5. Other

V. What highlight comments were made by the jury of children?

1. I like the picture because—
2. I do not like the picture because—
3. Other

VI. Check your answers to the following:

By what means is a follow-up made after a selection?

1. Oral discussion
2. Written work

Letters to artist

Letters to Museum

Letters to Art Department

Written topics through research

Poems

Compositions

Other

VII. Following the observation of the picture, which of these seems to have greater appeal to the children?

What second? What least?

1. Color
2. Design
3. Subject matter
4. Composition
5. Medium
6. Other

VIII. Has this program developed a greater interest in any of the following:

1. Art museums
2. Pictures
3. Language arts
4. Own art work
5. Other

IX. Do you feel this program stimulated cultural interests in the children?

- X. Check the reactions of the children to the pictures:
1. Enthusiastic
 2. Indifferent
 3. Anticipation of future selections
 4. Other
- XI. Which of the following outside interests has this program encouraged?
1. Bringing in art materials
 2. Visiting museums
 3. Showing art work done at home
 4. Other outside interests
- XII. What methods are used in the school to develop an awareness of the selections?
1. Activities involved in hanging the picture
 2. Presentation of works of art at an assembly program
 3. Taking classes to view the works of art on display
 4. Other
- XIII. What types of pictures have generally been chosen by the jury of children?
1. Realistic
 2. Abstract
 3. Other
- XIV. Were the dates for the selections (for continuing interest of the children)
1. Too frequent
 2. Too far apart
 3. Just right
- XV. Each school received a museum membership. Was any other museum facility used because of this membership?
1. Library
 2. Films
 3. Children's Saturday Morning Art Classes
 4. Other

- XVI. Does the Parent-Teacher Association plan to carry on the rental program with its own funds?
- XVII. Has this been discussed with your Parent-Teacher Association?
- XVIII. Would you wish a report on this questionnaire when completed?
- XIX. Have you any suggestions which in your opinion will improve this program?

As a result of this evaluation, the following activities were planned and executed for the purpose of improving the rental program in the schools:

1. An overview of the project was presented at the Summer Elementary Administrative Workshop by the Art Department and a member of the museum staff. The history and purpose of the program were discussed by the group.
2. A review of the rental project as a source of stimulation for the language arts program was presented at a principals' meeting. Samples of children's work in letter writing, creative writing, and organizational writing as a result of the project were read to the group.
3. Each of the participating schools for the 1956-57 school year was personally contacted by an art supervisor prior to the beginning of the project. At this time individual school problems were discussed as related to the rental program.
4. The San Francisco Museum of Art presented a dramatized lecture on the "Language of Modern Art" for the elementary administrative staff. This meeting was planned to help explain the types of paintings which are displayed in a contemporary art gallery.

MUSIC PERFORMANCES FOR CHILDREN

KARL D. ERNST, *Director of Music*; NELLE GRIFFIS, *Supervisor of Music*, and UARDA SCHULDT, *Assistant Co-ordinator, Health, Physical Education, Athletics, and Recreation, San Francisco Unified School District*

San Francisco is known for its music and the public schools share in helping it to maintain this reputation by providing opportunities for the girls and boys enrolled in them to participate in civic music activities and to have the other experiences they need to appreciate and enjoy music. This opportunity is provided by making full use of the musical resources of the city.

Through the co-operation of San Francisco State College, students majoring in music arrange special ensemble programs for seven- and eight-year-old children. These 30-minute programs are especially designed for children in the third grade. They have the following advantages:

1. The programs are given in the regular classroom.
2. The music is selected with children in the third grade in mind as listeners and consists of representative literature and songs from the music texts used in the third grade.
3. Each member of the ensemble speaks to the children, demonstrating and explaining the musical instruments.
4. The children have an opportunity to participate either through singing or rhythmic activities.

The programs are enthusiastically received by the children, teachers, and principals. Only 12 schools had such programs during the 1956 spring term. Now many schools have them.

The college students who participate, many of whom plan teaching careers, have an excellent laboratory contact with young children. At the conclusion of one program a musician asked if there were any questions. A child's question was: "Will you play that first piece again?"

The programs are easy to administer, for there is no problem with transportation or complicated scheduling arrangements. By keeping the programs to 30 minutes the younger children do not lose interest as might be the case in an hour-long concert. This experiment in the field of music is helping the schools to determine the listening interest and attention of seven- and eight-year olds.

As an intermediate type of concert listening experience, junior high school orchestras plan special assembly programs for children of grades four through six in the neighboring elementary schools. The junior high school students, under the guidance of their teachers, select the music with this age group of children in mind. To further the interest, program notes are prepared and forwarded to the elementary teachers before the performance.

Each year children from grades five through nine have the opportunity to attend a series of formal youth concerts. These symphony matinee performances are presented in the Opera House. In addition to the special symphony matinee programs, an opera performance for school children is staged annually.

Another community resource, which extends the classroom experience of children, is provided by San Francisco television station KPIX. This station airs a one-half hour program each Saturday morning under the title of "Read Along With Me." Phyllis Skelton, a member of the staff of KPIX, plans the program with the co-operation of various members of the school department's supervisory staff. Musical records used on the program are provided by Mrs. Skelton. The music supervisors screen the records and suggest a suitable grade level for classroom use. Then the records are sent to the art department supervisors who forward the recording to the classroom in which it is to be used. After the children have listened to the music and discussed it, they interpret the music in any art media they choose.

During Mrs. Skelton's program she reads a book, plays a record, and shows the viewing audience the pictures and de-

signs that have been done by the children in the classroom. Children and their teachers have enjoyed the music and the art activity. The recording is added to the school's record library for continuing listening enjoyment.

The department of physical education has also found television an excellent medium for interpreting the folk dance program in the elementary schools. Mrs. Marian Rowe of KRON "Adventure Club" recently interviewed and introduced a sixth grade class who presented a television program of colorful dances from Mexico. This performance was a repeat of a social studies activity and was selected by the physical education supervisor for the general interest as well as fine quality of music and dance.

CURRICULUM SERVICES AND HOBBIES IN SAN FRANCISCO PUBLIC SCHOOLS

*RAY WINKLER, Principal, John McLaren Elementary School,
San Francisco Unified School District*

Today's children are growing up in a world influenced by increasing automation, by the reduction in the work week, and by the "do-it-yourself" trend. Schools have the responsibility to teach children how to live in this world with maximum success. The provisions made for meeting this responsibility are integral phases of the school program. The summer school program and the "club programs" during the regular school year give impetus to interest in hobbies and to wise use of leisure.

Ten summer schools are operated each year, and in each school a distinctive program of different activities develops. The administrators of each school endeavor to discover and to capitalize upon the special abilities of each teacher. An interchange of ideas takes place, and as a result new curriculum practices may find their way into the regular school program.

Last summer a science teacher with a flair for photography taught his pupils to make their own photographic equipment. The children constructed their own pin-hole cameras and enlargers and learned to develop their own film. The project resulted in science learning and interest in a worth-while hobby. This activity is typical of those that can be carried over into the regular school program.

Each year instrumental music is offered in certain of the summer schools. In the regular school year, elementary school pupils may elect to study instrumental music once a week. Daily instruction in the six-week summer session has stimulated growth in the instrumental music program.

A few classes of foreign language have been offered in the summer program to elementary and junior high school girls

and boys. Considerable interest has been taken in this program. During the spring of 1957 an experimental after-school program of foreign language instruction for elementary school pupils was offered.

Many children who cannot speak English enroll in the summer school program. This practice has helped them to adjust to school and to gain facility with English.

Girls and boys in the San Francisco public schools have gained much from foreign students and teachers who have taught in foreign countries participating in the summer school program. Last year a group of children from Japan sang some Japanese songs and performed some of their native dances in an assembly program. A teacher who had served as an exchange teacher in Japan taught Japanese doll making and Japanese dances as a phase of the social studies program. Cultural enrichment of this type has been common in the summer school program.

Supervisors of the special fields—music, art, industrial art, homemaking, physical education—assist in the selection of summer school teaching personnel. In addition, the supervisors help by selecting and obtaining special supplies and equipment, meeting with summer school personnel, and visiting the schools while they are in session.

The skill subjects are not neglected. Reading and arithmetic are offered, and teachers with special abilities in each field are selected to teach children who need help in these fields.

Approximately six thousand children come in contact with the summer schools and of that number about four thousand are in daily attendance. About eighteen hundred children attend classes in reading or arithmetic, attendance being recommended by teachers whom they had during the regular school year.

Summer schools provide a unique opportunity for the discovery and development of leadership qualities, for teachers may serve in administrative capacities as head teachers and assistant head teachers in their respective schools. The two ad-

ministrators in each school share the following responsibilities: requisitioning and distributing supplies; programming of teachers and classes; caring for enrollment and attendance; making the many schedules required for smooth school operation; supervising children on the playgrounds; organizing and supervising traffic squads; preparing assembly programs; and setting up student body activities.

Teacher growth has been evident because of the exchange of teaching ideas and because of the possibilities to develop insight into new fields. Through the summer school program, teachers have been encouraged to take classes on field trips, to use various art techniques and media, and to build upon children's interest in science.

Another phase of special curricular activity is the club and hobby program offered by many schools which seems to gain momentum each year. In these schools approximately an hour a week is set aside for these activities. Children from different classes in the intermediate grades work with teachers who have expressed an interest or displayed a talent in the arts and crafts, stamp collecting, dramatics and puppetry, photography, and a myriad of fields which may lead to a hobby or even to a vocation.

The usual practice in such schools is to hold a club discussion assembly early in the term. The principals and teachers first talk to the pupils about the clubs available and then encourage the children to participate in discussion of the clubs. In this manner the principal can determine current interest which many times has developed from a recent summer school experience in the neighborhood. New enrollees are encouraged to tell of the club activities in which they participated in their previous schools. The course of action for the term is determined by an evaluation of interest and children's choices.

Clubs have much to offer in helping children to make social adjustments. Children from different rooms and with different degrees of ability work together at something they all want to know more about. Clubs give the slow child an opportunity to

work at something in which he may excel, and they throw the door of opportunity wide open for the talented or gifted child.

Depending on teacher personnel available, it can be safely claimed that almost any worth-while interest acknowledged by the children may lead to forming a new club. A kindergarten teacher in one school is teaching ballet dancing. Another school uses its cafeteria kitchen in the afternoon for a cooking club. One teacher who showed slides at an assembly program of a vacation trip to Hawaii found herself in charge of a "travel club" where children gather and use information concerning places they hope to visit some day.

Summer school and club programs are helping to meet children's need for participation in cultural and hobby-type activities. This need will certainly become increasingly greater as automation makes available more and more time for leisure.

INDUCTION OF NEW TEACHERS

**HELEN HEFFERNAN, Chief, Bureau of Elementary Education,
California State Department of Education**

In a state which has experienced fantastic growth in population and consequently in school enrollment, the problem of inducting new teachers into professional service is a persistent one. With characteristic good spirit, school administrators and supervisors have accepted this problem as a significant part of the general in-service education program and have gone to work in a variety of ways to make the induction of new teachers a smooth and effective process of inestimable value to the teacher and to the schools.

Professional organizations, notably the California Teachers Association, have conducted new teacher conferences and have published useful bulletins as a result of their studies. The California Elementary School Administrators Association and the California School Supervisors Association have devoted state and regional meetings to the subject of induction of new teachers.

The personnel in offices of county superintendents of schools and in large and small school districts have given thought to what could be done. Parent-teacher associations and local civic, social, and religious groups have recognized that they had a role of importance if their community was to attract and hold well-qualified teachers.

And so, the problem is one of pooling the practices resulting from a tremendous volume of effort into a form that will stimulate principals and supervisors to recall promising practices, to share them with others, to evaluate their effectiveness, and to push out creatively into new solutions. Some of the activities being undertaken in a variety of California situations are described in the following material.

Last year, the Montebello Unified School District published a brief bulletin developed by the in-service council representing a number of southern California school districts with consultant service from the Education Extension, University of California, Los Angeles.¹

The problem of orientation of new teachers had been a topic of discussion by representatives of the districts for several years. One successful practice was the assignment of an experienced teacher to serve as sponsor during a beginning teacher's first year.

The committee responsible for the publication had strong convictions that every member of a school faculty shares professional responsibility for the orientation of new teachers. The committee defined new teachers as those new to the profession, new to the district, or new to the building.

The bulletin is divided into sections, the first of which is captioned "Before School Opens," the second, "The First Day of School," the third, "The First Week of School," and the fourth, "Throughout the Year." Each section contains a list of activities in which the sponsor might engage to be of assistance to the new teacher.

After the principal has appointed the teachers who are willing to sponsor new teachers and has had a preliminary conference with the sponsors, the bulletin suggests the following as suitable activities for the teacher-sponsor before school opens:

Write to or meet the new teacher

Invite the new teacher to visit school

Send a copy of school handbook

Make a tour of the neighborhood to find available living accommodations

Help the new teacher arrange room and get necessary supplies

Explain school procedures and office routine

Introduce school personnel to the new teacher

¹ "Getting a Good Start. A Bulletin for Teachers Who Sponsor Beginning Teachers." Montebello, California: Montebello Unified School District, June, 1956 (mimeographed).

- Take the new teacher to visit the central library, audio-visual department, consultants' offices
- Offer to assist with plans for opening day
- Inquire about transportation and housing problems
- Attend district institute or preschool conference meeting with the new teacher
- Explain lesson plans and their use.

Other activities have been listed and grouped for use at the time questions about them are likely to arise in connection with the work of the new teacher. Distributing these services of the teacher-sponsor throughout the year leads new teachers to learn the importance of asking for assistance when it is needed rather than waiting until small problems become large. Induction, then, is not a function to be completed in a hasty preschool conference, but a service to be continued at least throughout the entire year until the new teacher begins to feel like one of the "old guard."

The plan worked out by this committee of the in-service council makes apparent the committee's awareness of the fact that not all responsibility for the induction of a new teacher should be delegated to the teacher-sponsor. The time a new teacher joins the faculty of a school affords an unparalleled opportunity for the principal to help the new teacher to understand the philosophy of the school, how the staff endeavors to know each child and meet his individual needs, and how cumulative guidance records are kept and used. The principal helps the teacher to understand the community the school serves, its background, its resources, the social and economic conditions, population trends, and the racial and language differences represented in the school.

The in-service council committee lists many specific activities for the principal. These activities are the ones that lead directly to opportunities to discuss policies related to grouping, discipline, home-school relations, and problems related to the teacher's employment such as tenure, sick leaves, transfers, and legal responsibilities.

Many school districts plan preschool conferences for new staff members in which the new members are welcomed to the system by the superintendent and a member of the school district governing board. Staff members assigned certain responsibilities are introduced and discuss briefly the service for which they are responsible and its relation to the total educational program. The conference then divides into sections according to the level of the teacher's assignment and work is continued in the groups. Tours are made by small groups through the administration building to see the services in action. A publication is distributed at the close of this conference in which the organization and services of the central office are recapitulated and a schedule of office hours is supplied which shows the hours staff members are available for conferences with a teacher or group of teachers.

BULLETIN ABOUT NEW TEACHERS

Another rapidly growing California city publishes an attractive bulletin in which are listed the names of new teachers, the college where each received his professional preparation, and the school to which he is assigned. This bulletin is made available to all school personnel during a preschool meeting in which ways of welcoming new staff members are discussed. This list is made available to the local press and to community leaders who have accepted certain responsibilities for helping to induct new personnel into the activities of the community.

PRESCHOOL MEETINGS IN INDIVIDUAL SCHOOLS

Many school principals arrange for preschool meetings of new teachers assigned to their school. During these meetings the principal does the following:

1. Acquaints teachers with the school building and playground
2. Provides an inventory of resources available in the school, such as motion picture projectors, filmstrip projector, tape recorders, maps, globes, and the like

3. Explains plans developed for use of special facilities such as the library and multipurpose room
4. Explains operational plans including supervision of playgrounds, lunchroom, and the like
5. Acquaints teachers with policies of school system, such as reporting pupil progress to parents, utilization of community resources, personnel policies
6. Discusses services the principal will render teachers
7. Outlines plans for the in-service education program

The main purpose of orientation conferences is to create confidence in the new teacher and to impress on him that he is entering a school and a school system in which the purposes of education have been thoughtfully considered and their implementation into the educational program has been the major function of everyone associated in the enterprise. Good staff morale is created when the teacher knows that the school is purpose-directed and that competent and willing colleagues are at hand to assist in the solving of problems and in helping the teacher to achieve the highest level of success. In fact, modern administrators and supervisors evaluate their own competence in terms of the number of teachers who measure up to their conception of what a good education for children should be.

TEACHER INDUCTION AND RECRUITMENT

A personnel officer of one school district in discussing sources of supply of new teachers recently said: "We get most of our new teachers as a result of the recommendation of our school system by teachers who have recently joined our staff." The induction procedures would seem to have been eminently successful when teachers induce their friends to apply for positions in the district where they are employed.

The particular district which has experienced such a desirable outcome from its induction program has devoted much thought to each of the following:

1. Helping to secure pleasant and comfortable housing for teachers

2. Encouraging school patrons to extend invitations to their homes to new teachers early in the school year.
3. Having a school faculty evening picnic or party where new teachers may become acquainted
4. Having a reception for new teachers that is sponsored by members of the governing board
5. Arranging an early group conference with parents of the children assigned to each new teacher. The principal helps in planning with the teacher how the work of the school year can be presented most effectively and is on hand to present the teacher to the parent group and to help make the conference successful.
6. Working with church, social, and civic groups to assure the new teacher's acceptance into the life of the community
7. Developing continuing plans for social activities throughout the year so that new teachers have suitable recreational opportunities in which to meet the people of the community

One is not surprised that teachers find life in this community good and encourage their friends to come to a school district in which the leadership is concerned about their personal as well as their professional welfare.

INDUCTING NEW TEACHERS INTO THE EDUCATIONAL PROGRAM

California schools welcome teachers from almost every state and from literally hundreds of teacher education institutions in all parts of the country every year. Although national professional organizations, nation-wide circulation of professional books and magazines, and the nation-wide distribution of textbooks and instructional materials have brought the schools of the United States surprisingly close together in educational philosophy, understanding of child growth and development, and the learning process, it is true that differences in nomenclature, in translation of philosophy into classroom procedure,

in availability of resources and services do exist and require clarification for the new staff member.

The induction of new teachers into the educational program of a state and a local school system becomes the joint responsibility of the central office of a school district or the county superintendent of schools and the school itself.

The State Department of Education has endeavored to help offices of county superintendents of schools and school districts to meet this problem in a number of ways. The State Department of Education has published several professional books and has made them available for each teacher at the grade level for which the books were planned. The following titles are those of books made available in this service:

Teachers Guide to Education in Early Childhood, published in 1956, and available to all kindergarten-primary teachers.²

Teachers Guide to Education in Later Childhood, published in 1957, and available to teachers in grades four to six.³

Physical Education in the Elementary Schools, published by the Department in 1951.⁴

The State Department of Education also has many other publications available without cost to California teachers. Every school administrator should study the list of these publications and see that appropriate ones are on hand for teachers.

The elementary school administrator should be well informed regarding the *California Journal of Elementary Education* which comes to his desk quarterly. Two issues of this journal contain material that can be effectively used in the orientation of new teachers—the August, 1955, Kindergarten Issue,⁵ is really a handbook for the kindergarten teacher; the

² *Teachers Guide to Education in Early Childhood*. Compiled by the Bureau of Elementary Education, State Department of Education under the direction of the State Curriculum Commission. Sacramento: California State Department of Education, 1956, xxii + 754.

³ *Teachers Guide to Education in Later Childhood*. Compiled by the Bureau of Elementary Education, State Department of Education, under the direction of the State Curriculum Commission. Sacramento: California State Department of Education, 1957, xxiv + 616.

⁴ Winifred Van Hagen, Genevie Dexter, and Jesse Feiring Williams, *Physical Education in the Elementary School*. Sacramento: California State Department of Education, 1951, xiv + 1008.

⁵ *California Journal of Elementary Education*, XXIV (August, 1955), 1-64 (Kindergarten issue).

November, 1956,⁶ issue on the program in seventh and eighth grades provides valuable material for the new teacher of young adolescents and all other teachers of this age group.

Particularly directed to the orientation of teachers new to the elementary schools of California is a 1957 bulletin prepared by the Bureau of Elementary Education entitled *The Elementary School Program in California*.⁷ This bulletin might well be used to provide the basic material for an induction workshop. The content is presented in question and answer form and would serve to open pertinent discussion related to the local educational program and would provide the teacher with an accessible reference for questions which may occur to him as he carries out his plans.

Another service which the Bureau of Elementary Education has endeavored to render has been carried on in co-operation with the California Association for Childhood Education. A number of 20-minute filmstrips with accompanying phonograph records known as the "Good Day Series" have been prepared. These filmstrips and records are available for kindergarten, second, third, fifth, sixth, and eighth grades. They may be secured through the California Association for Childhood Education (Mrs. Sadye Lewis, 1755 Bel Air Avenue, San Jose 26, California) at \$15 each.

Any of these films could be used to provide a common experience that would serve as a basis for discussion in a group of teachers. Perhaps no quicker way has been devised for helping new teachers to become oriented to what we generally consider good educational practice in California because pictures were taken in typical California classrooms staffed by excellent teachers who were helped and encouraged in their efforts by understanding administrators and supervisors.

Several school districts and county superintendents of schools have undertaken a procedure designed to focus the attention of teachers on the common problems of teaching which occur

⁶ *California Journal of Elementary Education*, XXV (November, 1956), 65-128.

⁷ *The Elementary School Program in California*. Handbook for the Orientation of Teachers (Revised). Bulletin of the California State Department of Education, Vol. XXVI, No. 2, April, 1957, viii + 56.

at the particular grade level to which the teacher is assigned. The idea originated about three years ago in Stockton and San Joaquin County where about 3,000 teachers participated in the initial venture.

With the assistance of the research staff of the Stockton public schools a typical case study of a class was developed for each grade level. It was completely fictitious so far as any specific class was concerned. However, it was as accurate as our present knowledge of the frequency of the incidence of significant factors occurs in an unselected group of 30 children at a particular age level. The case study showed chronological age, mental age, I. Q., reading and arithmetic achievement scores for each child in the group, and the special talents or disabilities of each child. In addition, a long paragraph described the social and economic conditions in which each child lived, parental attitude, previous educational experience, and other pertinent data. A sociometric analysis of the social structure of the group was also included in the case study material.

Prior to the use of these materials with teachers, a team consisting of a chairman, a consultant, and three well-qualified teachers was set up for each group of 25 teachers assigned to a particular grade level. The teams were asked to meet several times during the preceding year with consultants who worked out with them the *modus operandi*. Each team agreed, in addition, to arrange a typical classroom with the centers of interest and materials which would stimulate children's drives to learning and to prepare, mimeograph, and have ready for distribution to the group an anticipatory sequence of learning experiences which might have developed from this arranged environment.

Five meetings of two hours each were arranged for each group of 25 teachers. The following general outline was employed in conducting these meetings:

First meeting. Careful analysis of "case study" to determine what information the teacher would have about the group assigned.

Second meeting. A "problem census" was developed in response to the leaders' question: "On what problems would this teacher probably want help and advice?" The problems were listed, combined, and arranged in order of importance according to the judgment of the group. The outcome for which the "team" was striving was *acceptance* by the teacher of all children in the group.

Third meeting. Analysis of each problem was undertaken with the help of the consultant and resource persons on the leadership team.

Fourth meeting. Continuation of the study of problems.

Fifth meeting. Analysis of the learning environment provided in the classroom in which meeting was held—how would it stimulate the drives to learning, how might individual children respond to it, how would the teacher guide the children into their first needs and desires? Many of the groups approached this session by means of role playing, each accepting the character of one of the children in the "case study," with the teacher group actually enacting the children's responses to the environmental stimuli.

The general evaluation of this preschool workshop was most gratifying, and considerable carry-over into improved classroom procedure was reported by administrators. The main ideas involved were (1) a focus on the specific task of the teacher; (2) acceptance by the teacher of all the children in the group; (3) sharing of successful procedures in solving problems; (4) applying principles to an actual classroom situation; (5) seeing an environment set up to stimulate the drives to learning; and (6) sharing through role playing and examination of curriculum materials the possible initiation and on-going character of the experience. Although this preschool workshop involved all the teachers, there can be no doubt about its special effectiveness with new teachers.

Variations of this procedure have been tried in a number of other situations. The county superintendent of schools of San

Luis Obispo County followed the procedure last year but specifically related it to the development of science experiences. This county superintendent of schools has also had success in having a consultant in guidance and a consultant in curriculum work with a new teacher and the administrator of the school in making a "case study" of the teacher's pupils that was based on information in their cumulative guidance records and in developing plans for promoting good adjustment and educational progress for each child.

EVALUATION OF INDUCTION PROGRAMS

Whenever we engage in such a variety of activities, we are always confronted with the question: Was this the most profitable use of our time and energy? What evaluative techniques should we apply? What items should we be sure to include in the induction of new teachers? Could new teachers help us to find better solutions? Are there obstacles in the way of effective induction? How can the obstacles be overcome? Answers to these questions may determine our next steps in the further development of ways in which we should endeavor to help new people to become effective, contributing members of the school team.

The National Society for the Study of Education has devoted its Fifty-sixth Yearbook, Part I, to *In-service Education*.⁸ This volume is probably the most valuable single reference available at the present time for administrators who wish to improve the instructional program in their schools.

⁸ *In-service Education for Teachers, Supervisors, and Administrators*. The Fifty-sixth Yearbook of the National Society for the Study of Education, Part I. Chicago, Illinois: National Society for the Study of Education, 1957.

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